

# Plique-a-Jour Pictures

Edgar Refskegg

January 15, 2020

## Contents

Background	4
Bibliography	17



## List of Figures

1	The window in this cup is what I attempted to reproduce. The process to create it and an explanation of what differs can be seen in a different document.	5
2	Image of Merode Cup window glued on top of 16ga copper.	6
3	Saw threaded through copper to remove negative space.	7
4	Merode Cup window fully cut out and ready for Plique-a-Jour.	8
5	Copper window with backing applied. The backing is very thin copper sheet.	9
6	Negative space filled with wet enamel before drying and firing in the kiln at 1450 F. This is the first run through the kiln.	10
7	PaJ window after the first run through the kiln. Notice how much lower the enamel has become due to fusing.	11
8	Window just before the last run through the kiln. It must be run through the kiln several times to fully fill the spaces with enamel	12
9	Window after final firing. Light shone through behind to display characteristics.	13
10	While polishing, a lot of the glass cracked.	14
11	Window was fired one final time to re-fuse the broken glass, but without a backing. Without the rear support, the glass sank through.	15
12	This is the start of the second window, since the first one didn't meet expectations.	16



## Background

This document provides a list of pictures used as a reference for the Plique-a-Jour (PaJ) enameling project that was submitted for the Tempore Atlantia competition at 12th Night. The attempt was my very first and the goal was to reproduce the window of a 1400 cup called the Merode Cup from France. This document shows a basic overview of the PaJ process as well.





Figure 1: The window in this cup is what I attempted to reproduce. The process to create it and an explanation of what differs can be seen in a different document.





Figure 2: Image of Merode Cup window glued on top of 16ga copper.





Figure 3: Saw threaded through copper to remove negative space.





Figure 4: Merode Cup window fully cut out and ready for Plique-a-Jour.<sup>1</sup>

---

<sup>1</sup> Goldsmithing and Sculpture, Ch. 2. Cellini writes about how the Plique-a-Jour process is done when describing a filigree bowl. It is different than what is done here.





Figure 5: Copper window with backing applied. The backing is very thin copper sheet.





Figure 6: Negative space filled with wet enamel before drying and firing in the kiln at 1450 F. This is the first run through the kiln.





Figure 7: PaJ window after the first run through the kiln. Notice how much lower the enamel has become due to fusing.



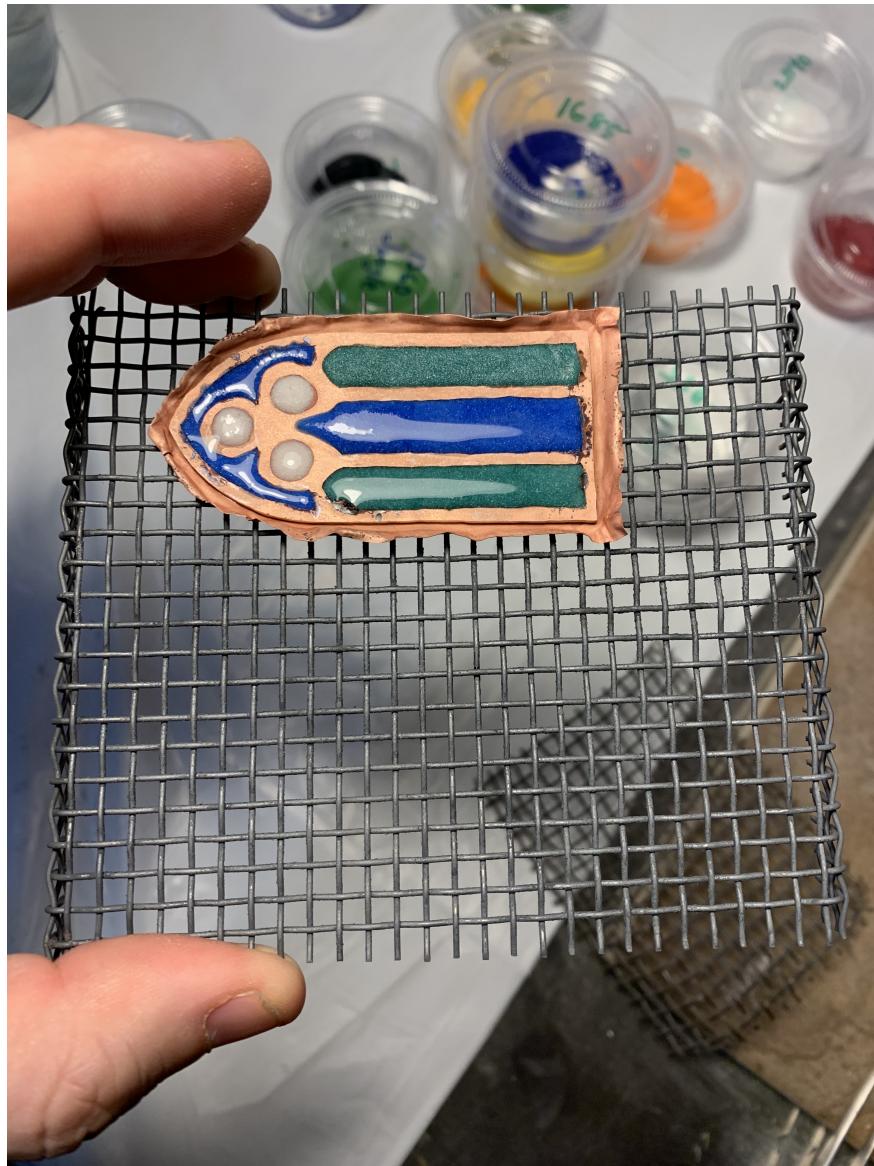


Figure 8: Window just before the last run through the kiln. It must be run through the kiln several times to fully fill the spaces with enamel



Figure 9: Window after final firing. Light shone through behind to display characteristics.





Figure 10: While polishing, a lot of the glass cracked.



Figure 11: Window was fired one final time to re-fuse the broken glass, but without a backing. Without the rear support, the glass sank through.

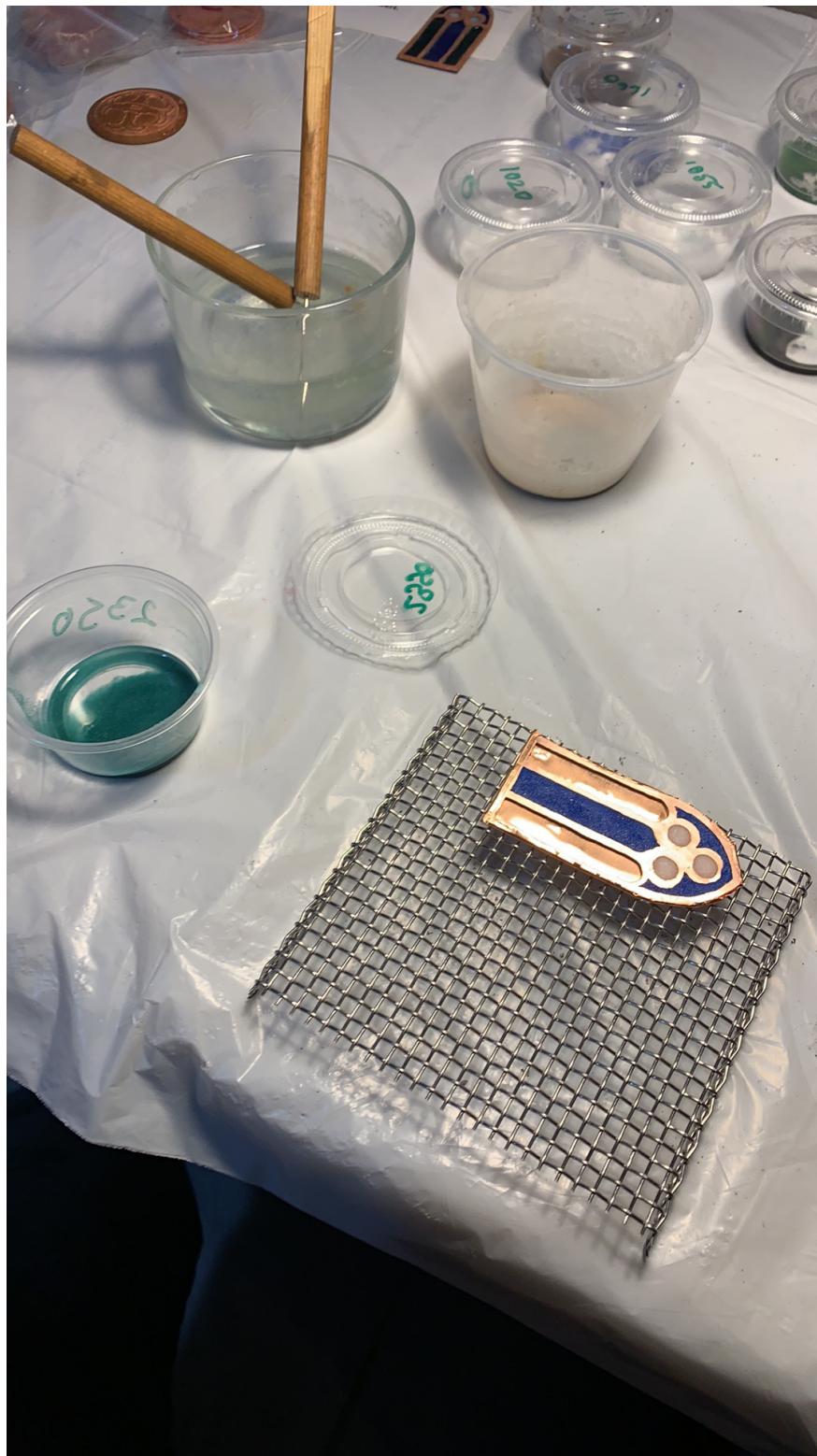


Figure 12: This is the start of the second window, since the first one didn't meet expectations.

## Bibliography

- Ben, Dory. *Electrolytic Etching Copper and Silver Using Copper Nitrate, a Replacement for Table Salt (NaCl)*, n.d. <https://carolholaday.files.wordpress.com/2013/02/copper-nitrate-electro-etching-instruction.pdf>.
- Cellini, B. *The Treatises of Benvenuto Cellini on Goldsmithing and Sculpture*. Dover Books on Art History, Surveys, Aesthetics, Classics. Dover Publications, 1967. <https://books.google.com/books?id=CGBQAAAAMAAJ>.
- Circuits, Open. “Chemical Etchants.” Open Circuits, n.d. [http://www.opencircuits.com/Chemical\\_Etchants](http://www.opencircuits.com/Chemical_Etchants).
- E., Jemmott Deborah. “Galvanic Etching Checklist,” n.d. <https://www.ganoksin.com/ftp/Galvanic-Etching.pdf>.
- Hawthorne, J. G., and C. S. Smith. *On Divers Arts: The Foremost Medieval Treatise on Painting, Glassmaking, and Metalwork*. Dover Art Instruction. Dover Publications, 1979. <https://books.google.com/books?id=MMiLTJqvYnYC>.
- Hošek, Jiří, Á Thiele, Márk Hazamza, and Béla Török. “Revealing the Surface Pattern of Medieval Pattern Welded Iron Objects - Etching Tests Conducted on Reconstructed Composites.” *Archeologia Technica*, 2015. [http://www.bucavasgyuro.net/data/publikaciok/Folyoi+konfk/2014AT\\_Etching.pdf](http://www.bucavasgyuro.net/data/publikaciok/Folyoi+konfk/2014AT_Etching.pdf).
- Leber, Alice. *2017 Champlevé Etching and Enameling Procedure*, 2017.
- . *Home Etching for Copper or Brass*, 2017.
- marcellahella. “Salt and Water Etching,” n.d. <https://www.instructables.com/id/SALT-AND-WATER-ETCHING/>.
- O’Neill, J. P., Musée du Louvre, and N. Y. Metropolitan Museum of Art New York. *Enamels of Limoges: 1100-1350*. Metropolitan Museum of Art, 1996. <https://books.google.com/books?id=i4okAQAAQAAJ>.
- Philip, W. *A Booke of Secrets: Shewing Diuers Waies to Make and Prepare All Sorts of Inke, and Colours ... and to Graue with Strong Water in Steele and Iron ...* A. Islip for E. White, 1596. <https://books.google.com/books?id=vuBanQEACAAJ>.
- Price, B. R., and A. R. Williams. *Techniques of Medieval Armour Reproduction: The 14th Century*. Paladin Press, 2000. <https://books.google.com/books?id=5ekKAAAACAAJ>.
- Wardropper, I., and J. B. Day. *Limoges Enamels at the Frick Collection*. Frick Collection, 2015. <https://books.google.com/books?id=3LcNrgEACAAJ>.

